

THE LUTE.

A MONTHLY JOURNAL OF MUSICAL NEWS.

No. 170.]
Registered for Transmission Abroad.

FEBRUARY 1, 1897.

[PRICE 2d.; POST FREE 2½d.
Annual Subscription, Post Free, 2/6.

CONTENTS.

	PAGE
MISS RITA ELANDI	577
CURRENT NOTES	577
SCHUBERT AND HIS PIANOFORTE SONATAS	581
A PIERROT'S LIFE	582
AS OTHERS SEE US	583
DOINGS IN THE PROVINCES, &c.	583
STRAY NOTES	584
ACROSTIC PRIZE.. .. .	584

MISS RITA ELANDI.

THE subject of THE LUTE's portrait for February was born in Cleveland, Ohio, and after graduating at the Cincinnati Conservatoire she went to Paris in order to complete her musical studies. She will be remembered as having appeared here during Signor Lago's season at the Shaftesbury Theatre in 1892 when *Cavalleria Rusticana* was produced for the first time in this country. She was specially selected to take the part of Santuzza in that opera when it was performed before Her Majesty the Queen at Windsor Castle. She succeeded Miss Ella Russell as Dramatic *Prima Donna* of the Carl Rosa Company, and made her *début* in that capacity at Dublin last August in the part of Elizabeth in Wagner's *Tannhäuser*. This impersonation she repeated on the first night of the Carl Rosa season in London on Monday, January 18th, 1897, when she received a very hearty reception and well-merited applause. She unquestionably possesses a fine voice and great dramatic capability, which were hardly developed to the best advantage amid the surroundings of a somewhat weird opening night. Miss Elandi is very favourably known abroad, particularly in Italy, where she created the part of Nedda in Leoncavallo's opera *I Pagliacci*, under the personal direction of the composer. She is endowed with golden hair, blue eyes, and—if we are to trust a contemporary—"almost perfect complexion." For ourselves we are prepared to omit the "almost," and take the consequences.

P. R.

CURRENT NOTES.

HERR AUGUST BUNGERT is a bold man, indeed! Fired by the example of Wagner, he, too, is composing a tetralogy or four-fold opera. A work occupying four evenings in performance was a daring innovation when conceived by the stupendous genius of Wagner, and, indeed, it is still debatable whether the

Master himself was entirely justified in clothing his inspirations in so cumbrous a garb. But it is to the last degree improbable that two men can within a few years of each other, successfully carry through so vast an undertaking. In challenging comparison with Wagner, Herr Bungert is a bold man, indeed!

* * *

BUT at present he has only completed one section of his great Epic. Like Wagner he is writing the libretto as well as the music, and, again like him, he has begun in the middle. Just as Wagner presented *Die Walküre* before *Das Rheingold*, which was eventually to come first, so Herr Bungert has produced his third part to start with. The tetralogy deals with The Homeric World, and what will ultimately be the third night's entertainment is entitled "The Return of Odysseus." This only has been heard and met with considerable success at Dresden, where curiosity and patriotism have no doubt contributed not a little to the result so far. There are ample opportunities for effective situations in the return of Odysseus to the patient Penelope, and we learn that Herr Bungert has availed himself of them with great force and true dramatic instinct.

* * *

MUSICALLY speaking, however, we are not surprised to hear from a reliable source that Herr Bungert makes one yearn for Wagner. He does not remind the listener of him—we never heard any musician who did—and so far he may be said to be original, especially as he displays a marked individuality and some attributes of a great composer. But when he comes to the *leitmotiven* what a falling off from his model! For the continuous and inexhaustive development of thematic material, for the superb roundness of the orchestration we listen in vain. It is one thing to contemplate the production of a companion monument to *The Ring of the Nibelungs*, and a very different one to be possessed of the genius which alone can justify such an ambition. The three remaining portions of Herr Bungert's tetralogy are yet to come. The work was commenced in 1885 and may possibly be completed some time in the beginning of next century; when heard as a whole a better judgment can be formed. But we doubt whether the experiment will ever permanently succeed, and, indeed, whether it deserves to succeed. In the words of an old divine, slightly altered to suit our case, "there is one instance of a tetralogy that none may despair, and only one (at present) that none may presume."

IN continuation of the series of lectures given at the Royal Academy of Music during the current Lent Term, Mr. Fuller Maitland, the able critic of *The Times*, will speak on February 10th and 17th on "The Relation of the older Keyed Instruments to the Pianoforte, the Virginals, the Clavichord, and Harpsichord." On February 24th, and March 3rd, 10th, 17th, 24th, and 31st, Mr. Walter Macfarren, F.R.A.M., will lecture on "Pianoforte Composers antecedent to and contemporary with Beethoven." Proceedings commence on Wednesday afternoons at 3.15, and last one hour. During the past month Mr. W. Nicholl, A.R.A.M., gave interesting discourses on "The Influence of Language on the Singing and Speaking Voice," on January 13th and 20th, and Mr. Charles Williams dealt ably with the important subject of "Rhythm," on January 27th.

* * *

THE Queen's Hall Choral Society gave a fine performance on Saturday afternoon, January 16th, of Saint-Saëns's *Samson et Delilah*. This work was, of course, represented without the accessories of scenery or costume and much of its effect was thus naturally lost. Nevertheless the large audience was held spell-bound until the very end, when, as after the "interval," the conductor and principals received a most enthusiastic ovation. The libretto has been adapted by the late M. Oudin from the French of M. Ferdinand Lemaire, but no mention of this fact was made in the book of words which, without any musical or critical annotations, was sold for the ridiculously inadequate sum of one shilling. As a dramatic piece *Samson et Delilah*, which is in three acts, cannot be said to be an ideal one, since after the first act all the chief characters, except Samson, Delilah, and the High Priest of Dagon are removed by death or otherwise. An enormous amount of work is thus given to three people, Mr. Edward Lloyd (Samson), Miss Marie Brema (Delilah), and Mr. Watkin Mills (the High Priest), mitigated only by the periodical intervention of the chorus. This body acquitted themselves admirably, and the greatest credit is due for a wonderfully smooth performance to them, the orchestra, and Signor Randegger, who conducted most ably. M. Saint-Saëns's opera has been heard here before, but not to such advantage. There was scarcely a flaw in the interpretation, and the arduous duties of Mr. Lloyd and Miss Brema were undertaken *con amore* and with the completest success.

* * *

THE individuality of the composer is very conspicuous, especially in the contrast which he accentuates between the somewhat formal music allotted to the Hebrews, and the ribald not to say licentious strains which he entrusts to the Philistine worshippers of Dagon. The

long love duet in Act II. between Samson and Delilah was finely rendered by the soloists, and the accompaniments proved extraordinarily interesting. The final tableau of Act III. is thoroughly representative of the composer's accepted and admired manner. The scene is laid in the temple of Dagon, whither the now blind Samson is led, and there insulted by the High Priest, and by Delilah who has betrayed her lover into the hands of the Philistines. Here a lengthy and ingenious "Bacchanalian Dance" takes place, which (upon the stage) would be full of opportunity and suggestion. But the best morsel is reserved for the conclusion, the music from the words "Dagon is awaking," sung by the High Priest, Delilah, and chorus, down to the last bar being inimitably clever, quaint, and exciting. The accompaniments are magnificently original and bold, and the final catastrophe when Samson pulls down the pillars, is worked up to and emphasised in a way that few contemporary musicians could emulate with any chance of success. The scene is noisy, but what a grand noise! It is as though all Pandemonium were let loose, and the employment of gongs and castanets gives that uncanny but fascinatingly picturesque colour to the incident which the composer of the *Danse Macabre* knows so well how to suggest. We are glad to have heard *Samson et Delilah*. We shall never forget it.

* * *

WHEN the portrait of Miss Beatrice Langley appeared in THE LUTE (in October last) it was accompanied by some appreciative remarks which to certain excellent people appeared to be unduly flattering. The fact is that Miss Langley—notwithstanding her already distinguished record in this country—was comparatively little known to the general British public, and, indeed, there are plenty of so-called critics and concert *impressarii* who will tell you to-day that they only just recognise her name as a violinist. The attitude of these worthies will undergo a considerable change when she returns to these shores after the completion of her tour with Mme. Albani and party in Canada and America. And by way of showing that THE LUTE's verdict was by no means an unjust one, we quote below some fragments of the newspaper criticisms passed upon her in Toronto and Montreal.

* * *

"SHE was greeted with the Bravo's!* of many in the audience who could not restrain their delight."—THE TORONTO GLOBE, Dec. 29th, 1896.

"Her intelligent and soulful interpretation of works . . . will undoubtedly soon place her among the famous players of the world."—THE TORONTO GLOBE, Dec. 31st, 1896.

* We thought that "Brava" is what ought to be shouted to a lady.—ED. LUTE.



"Seldom is the violin played as Miss Langley plays it, and *certainly never by a woman.*"—THE TORONTO DAILY MAIL AND EMPIRE, Dec. 31st, 1896.

"Dans son second solo de violon Mlle. Langley a déployé un talent d'exécution peu ordinaire : toute sa variation en triolets, coupée par des pizzicati, a été enlevée de main de maître."—LA PRESSE OF MONTREAL, Dec. 9th, 1896.

* * *

THE italicised passages in the above seem to be conclusive evidence that quite apart from her popular success, Miss Langley has appealed with extraordinary force to the more discriminating and artistic portion of the Canadian community. The lengthy notices which contain these unusual tributes may not in every case be models of fine writing, but we maintain that on the face of them they bear the impress of intense conviction, and differ as widely from the banal "puff," with which we are but too familiar, as cheese differs from chalk. Especially remarkable is the detailed notice in the French paper *La Presse*, of Montreal, from which we have only transcribed a few lines. The wording throughout is such as could only have been adopted by one who, like ourselves, understood the violin and violin-playing, and at the distance of several thousand miles the critic repeats in a different language, with perfect unconsciousness and equal propriety, the admiration of THE LUTE in almost identical terms. There is a delightful Hibernian flavour about the quotation given above from the (Toronto) *Daily Mail and Empire*, but the man's honesty is unmistakable. He could not have put that brave sentence down in black and white unless he were very considerably affected, for he has evidently heard other lady violinists, if not our Lady Hallé.

* * *

"ELLE a bien le grand coup d'archet du maître autrichien Wilhelmj," writes the gentleman of *La Presse*. Exactly. That is to say, that Miss Langley holds her bow, and her violin, and *herself* properly. Until we saw her, we never met a female violinist who did. Position is not everything, but it is half the battle. Any golf player will tell you so much so far as regards *his* game. Thousands of violinist, of both sexes, are heavily handicapped by their faulty attitude in "addressing" the strings. What they may achieve *in spite of* their position, Miss Langley naturally arrives at *on account of* her own.

* * *

THE Dove Scholarship—founded in 1896 by bequest of the late Mr. Edwin Samuel Dove—is to be competed for on February 13th, at the Royal Academy, by male and female candidates who must be under the age of 18 on the date of examination. They must not be, or ever have been, students of the R.A.M. The scholarship is worth about £25 *per annum*, and

is awarded to the violinist who shows the greatest proficiency and promise. It is tenable for three years, which may be extended to four. Candidates are required to be prepared to play Viotti's *Concerto*, No. 22, in A minor, a piece of their own selection, and a piece at first sight.

* * *

THE New Lyric Club—the membership of which has recently increased by leaps and bounds—is now giving most enjoyable concerts and variety entertainments on Sunday evenings. On January 3rd, under the auspices of Mr. Robert Martin, one of the backbones of Unionism in Ireland, there was a very cheery gathering when, among others, Miss Sadie Jerome, Mr. Frank Celli, Mr. Claud Nugent, Mr. Eustace Ponsonby, Mr. "Dutch Daly," and Mr. Martin himself appeared. On January 10th Miss Marie Lloyd, Miss Peggie Pryde, Miss Aida Jenoure, Mr. Fred Russell, Mr. Mark Ambient, Mr. H. J. Leslie, and Mr. Claud Nugent were among the performers; and on January 17th, under the direction of Mr. John Denton, a numerous company, including the Sisters Howard, Mr. Walter Westwood (an excellent comedian and mimic), Mr. Frank Lindo, Miss Ciceley Gray, and Miss Violet Raymaur appeared before a large and fashionable audience.

* * *

THE prospectus of the "Victorian Era Exhibition," to be held at Earl's Court next May, has been issued, and in the scheme plenty of scope is given to Music. The Committee (President, H.R.H. The Duke of Cambridge, K.G.; Vice-Presidents, The Marquis of Lorne, the Lord Mayor of London, and Sir E. J. Poynter, P.R.A.) invite the coöperation of "every lover of music, in order to show the World that Music in this country is on a high and steadily advancing plane." If this be the object, surely Ballad Concerts devoted to modern songs emanating from the firm of Boosey & Co. should form a daily feature, and special prominence ought to be given to the exhibits of new publications by Robert Cocks & Co. If a little enterprise of that kind did not show the World what Music in this country can do, we give the World up! By the way, the "steadily-advancing plane" somehow reminds one of the "moving Bog."

* * *

SERIOUSLY. Those having musical exhibits which it is proposed to show should communicate without delay with Pelluet Delsart, Esq., Hon. Secretary Music Section, Victorian Era Exhibition, Earl's Court. A season ticket will be gratuitously issued to every exhibitor, and all accepted loans will be insured to the value placed on them by the owners, and returned free of charge after the close of the exhibition. This should form a grand opportunity for bringing together a display of historical, rare

and otherwise curious musical instruments. Any autographs of scores by famous composers will also gladly be received, and there are countless objects in connection with the science and practice of music which, though they have hitherto lurked in private collections, might well be brought forward on this national occasion in order to show the World that, &c., &c.

* * *

ONE of the first exhibits to strike the visitor's eye will be the earliest number, and the most recent number, of *THE LUTE*, neatly framed side by side, illustrating the enormous advance made in typography, literary ability and modesty during a matter of some fourteen years. This interesting "object lesson" will be flanked by a life-like *tableau vivant* (in wax), representing the "Editor in Pursuit of Copy on the 29th of February in Leap Year." The agonised faces of the Printers will not fail to touch the hearts of the most callous.

* * *

MR. AUGUST MANNS is always conducting. Last month he conducted Miss Wilhelmina Thellusson to the altar. We congratulate him on his marriage, and hope that, though he is at present "no chicken," he has still before him many years of honourable and useful life. The *Musical Standard* says that Mr. Manns is over seventy years old. If that be so, he is the youngest man of his age we ever encountered.

* * *

THE Carl Rosa Company opened on January 18th, at the Garrick Theatre, with *Tannhäuser*. Mr. Hedmondts repeated, as the hero, the impersonation with which Londoners are already familiar, although the artist's manner is by no means stereotyped in this part. He is, indeed, scarcely ever the same. But he is always peculiarly sympathetic and agreeable in whatever he attempts, and as *Tannhäuser* no less than as Georges in Godard's *La Vivandière* performed two days later, he showed an individuality and refinement that were all his own. Miss Elandi was the Elizabeth, and she acquitted herself in admirable style. *Romeo and Juliet* was, on the whole, a great improvement on the opening night, the orchestra under Mr. Claude Jaquinot, and the entire company being evidently thoroughly at home in the delicate music. Miss Zélie de Lussan was the heroine, and she achieved a distinguished if not a startling success.

* * *

WITH *La Vivandière*, an opera which delighted the Parisians, we confess we were a little disappointed. The talented composer whose work we love died just before his one successful opera had been presented to his countrymen. The martial theme of course appealed to them, and the choice of subject was excellent for his purpose. But we find in *La Vivandière* none of the pervivid enthusiasm so characteristic of

Massenet's *L'Attaque du Moulin*, or of *La Navarraise*. We have rather the lively and very graceful methods of an artist to whom elegance was everything. The delicious *Berceuse* in the second act, and one or two other numbers, will certainly live. But the opera as a whole is somewhat nerveless, and while it would be welcome indeed had it been composed by a lesser light, it seems hardly calculated to enhance the fame of Benjamin Godard. Miss Zélie de Lussan and Mr. Hedmondts once more sustained the principal parts, and they received valuable assistance from Mr. Alec Marsh and Miss Bessie Macdonald.

* * *

THE Carl Rosa troupe probably touched the high water mark of excellence for their present short season on Friday, January 22nd, when Wagner's *Die Meistersinger* was given in English for the first time in London. Several "cuts" were made, but, on the whole, the opera could hardly have been better represented. Indeed, in some respects, such as complete *ensemble*, and the working together *con amore* of principals, chorus, and orchestra, this performance was far ahead of more than one that we have witnessed at the Grand Opera. Mr. Hedmondts as Walther was conspicuously happy and unaffected in his interpretation of the part, and the ever valuable Mr. Ludwig gave a most pleasing and well-considered point to the character of Hans Sachs. As we have over and over again observed, *Die Meistersinger* is the purest and most perfect comic opera ever composed; it positively teems with musical fun, and the plot is an absolutely ideal one for treatment. Amid all the humour there is the marvellously artistic undercurrent of pathos—for, no less than Walther and the ridiculous Beckmesser, Hans Sachs is deeply in love with Eva, and it is a trait of his fine character to acquiesce manfully and cheerfully with the inevitable when he recognises the hopelessness of his attachment. Many honest admirers of *Die Meistersinger* have, in our experience, failed to grasp this point, which is one of the key-notes of the opera. That is because they have not carefully read the German text which, we think, leaves no doubt on the subject.

* * *

MR. HOMER LIND made an amusing Beckmesser, Mr. Frank Woods was all life and animation as David, Mr. C. Tilbury was a dignified and worthy Pogner, and Miss Alice Esty seemed born for the part of Eva—that is to say, for her particular reading of it, which involved a little more gaiety and coquetry than is generally associated with it. And a very good reading, too.

* * *

THE principal feature of *Israel in Egypt* at the Albert Hall on January 21st was the re-introduction of "The Lord is a Man of War" as a duet for two solo voices. Mr. Barnby

always would have this number sung by a male chorus, though Handel wrote it as a duet. Messrs. Andrew Black and Watkin Mills received a positive ovation, and they were obliged to repeat the song. Professor Bridge conducted a very crisp performance, which opened with Schubert's *Song of Miriam*, with Miss Esther Palliser as the soprano soloist. The orchestral accompaniments (written by Lachner from Schubert's pianoforte score) were re-inforced by some additions by Mr. Arthur Someryell.

SUNDAY, January 31st, was the hundredth anniversary of the birth of Schubert, and the programme of the first Queen's Hall Symphony Concert, which took place on Saturday, January 30th, was largely composed of that master's works. Mr. Henry J. Wood conducted an increased band of 103 performers, with the most satisfactory results, and the crowded state of the auditorium, especially in the cheaper parts, more than justified Mr. Newman's enterprise in adding yet another series of orchestral concerts for the behoof of a musical public, which is already catered for by the Philharmonic Society, Mr. Henschel, Dr. Richter, M. Lamoureux and others, not to mention the choral societies of the Albert and Queen's Halls. The selections from Schubert included the *Rosamunde* overture, the celebrated *Entr'acte* in B flat, the "Unfinished" Symphony, and several songs. The "Unfinished" Symphony was very beautifully played under the leadership of the principal violinist, Mr. Arthur Payne. The second part of the programme contained a new work, from the pen of a Russian composer, in the shape of a Symphony in B flat, by Glazounoff. To this, which was much applauded and very well rendered, we shall revert on a future occasion.

MR. FREDERIC LAMOND's pianoforte recital on Tuesday, January 26th, was chiefly remarkable for his splendid reading of Beethoven's grand Sonata (Op. 106). Such a performance should at once and for ever silence the absurd pretensions of foreigners, encouraged though they be by English *impresarii*, to a monopoly of piano-playing in the highest branches. Indeed, with Mr. Lamond, Mr. D'Albert, and Mr. Frederic Dawson as representatives of the British Isles we can confidently confront most of the long-haired Dutchmen or Russian Moujiks who come blustering over here with the German Bands and Italian Organ-grinders.

WITH profound regret we have to chronicle the death (on January 24th) of Mme. Edith Wynne, who was one of the finest exponents of ballad music that ever emanated from Wales. She had a peculiarly sympathetic power, and

in certain songs by Sir Arthur Sullivan she exercised an effect little short of magical.

THE furious snowstorm on Saturday, January 23rd, had apparently no deterrent effect on the patrons of Messrs. Boosey and Co.'s Ballad Concerts. They flocked to the Queen's Hall undismayed by the weather, and the numerous *encores* towards the end of a lengthy programme testified to the abiding public appreciation of simple ballads as opposed to the mighty Wagnerian music, of which the first part mainly consisted. Miss Florence sang, *inter alia*, Bishop's ever pleasing "Lo here, the gentle lark." Her shake in this piece, however, was not her happiest effort. Miss Ada Crossley was even more successful than usual; Madame Belle Cole essayed a rather common-place and semi-religious song with organ *obligato*. Mr. Edward Lloyd, resplendent on this as on many a former occasion, in a red necktie, gave a fine rendering of the "Prize Song" from *Die Meistersinger*. He did not respond to the *encore*. Mr. S. Adams accompanied his new song, "Kit," for Mr. Andrew Black, who made much of it by his magnificent interpretation. He, Mr. Plunket Greene, and Mr. Samuel Masters received indubitable recalls. The last named gentleman, a light tenor with a very agreeable style, sang with charming effect Hatton's "Sleep, my Lady," and the old Scotch favourite, "Loch Lomond." Mr. Eaton Fanning's choir were not altogether at their best.

FOR the forthcoming performance of Brahms's *Requiem*, on February 4th, Mr. Henschel has had rehearsals twice a week for the last two months.

THE Philharmonic Concerts will open at the Queen's Hall, on March 24th, and consist of seven evening performances, viz., March 24th, April 7th, May 5th, May 20th, June 3rd, June 17th, and July 1st. Among the new works to be performed for the first time may be mentioned as especially interesting: Scottish *Concerto* for piano and orchestra (A. C. Mackenzie); "Spring and Youth" overture, by Mr. Herbert Bunning; an English Fantasia, entitled "In Commemoration," by Mr. Edward German; "Orchestral Variations," by Dr. Hubert Parry; and "4th Symphony," by Alexander Glazounow. All the above will be conducted by their respective composers.

SCHUBERT AND HIS PIANOFORTE SONATAS.

JUST one hundred years since Franz Peter Schubert, "the most poetical musician that ever lived" (Liszt) was born! In his short

life of only thirty-one years, he greatly enriched the world. His was a life very full of disappointments, his genius was but little appreciated, and so we find him expressing his grief in these words: "I feel myself the most unhappy, the most miserable man on earth—

"My peace is gone, my heart is sore,
Gone for ever and evermore."

And he says: "My musical works are the product of my genius and my misery, and what the public most relish is that which has given me the greatest distress."

Now, however, Schubert's name ranks very high among those of the greatest composers the world has ever known. Rubinstein places him third, only preceding his name by those of J. S. Bach and Beethoven.

In becoming familiar with Schubert's compositions and reading accounts of his life, one is filled with admiration for his genius and pity for him in his hardships, and wishes that he might have enjoyed in his lifetime some of the appreciation now lavished upon his work.

Though such a large number of Schubert's compositions are widely known, it does seem that it would be a gain if more attention were paid to his pianoforte writings. Whilst the *Impromptus* and *Moments Musicaux* are often played, his *Pianoforte Sonatas* are much less frequently heard. Beethoven's *Sonatas* must undoubtedly hold the first place in this class of composition, but no pianist who devotes some study to the *Sonatas* of Schubert will ever regret it. There is great scope for executive ability—no one can take up these works lightly—and, far better than this, there is beauty which calls forth constant admiration. Exquisite melodies, charming modulations abound; modulations which surprise by their very loveliness not by their strange abruptness. A pianist who loves the beautiful, and who likes to bring out the singing qualities of his instrument, will be delighted with the succession of melodies to be found throughout his *Sonatas*. Schubert never allows the accompanying parts to overpower the melody, but all combine to enhance and make prominent its beauty. Perhaps his B flat Sonata, Op. posth., is the most beautiful; though lengthy the interest is sustained. The first movement—which is full of charms, making it next to impossible to play it unfeelingly—is followed by an *Andante*, the rhythm of which is fascinating and has a lulling, restful motion, and one would like to listen to it when resting comfortably after a hard day's work. The *Scherzo* is followed by an *allegro*, the character of which is agitated and vigorous, in distinct contrast to the *Andante*. Schubert made this entry in his diary upon an occasion when he played a part of his Sonata in A minor (Op. 42): "I was assured the keys under my hands sang like voices, which, if true, makes me glad, because I cannot abide that accursed thumping which even eminent players adopt, but delights

neither my ears nor my judgment." Schubert's music, as indeed all good music, needs to be played by one who has not only power to play brilliantly, but also to put into it true musicianly feeling.

Schumann has said of Schubert: "He is a maidenly character compared with Beethoven, far more talkative, softer, broader; compared to him he is a child sporting carelessly among the giants; compared to others he is man enough, and even the boldest and most free-thinking of musicians."

Let me commend to the attention of all earnest pianoforte students who love their work and have made sufficient progress to enable them to overcome the technical difficulties, the *Pianoforte Sonatas* of Schubert. It is a pity any should miss the opportunity of studying such works of beauty.

GRACE M. SMITH.

"A PIERROT'S LIFE."

Not so very long ago London was delighted by a graceful play without words, entitled *L'Enfant Prodigue*, with music by M. Wormser. *A Pierrot's Life* was composed very shortly after the production of that successful piece, but it was only quite recently brought to a hearing. The composer of *A Pierrot's Life*, a nephew of the late Sir Michael Costa, is, in our opinion, even better equipped for his task than was M. Wormser. It is impossible to listen to the strains of Signor Mario Costa without being powerfully affected by the neatness, the dexterity, the propriety, the taste, and the emotional power evinced by the gifted musician. The story is one of the most appealing kind, and the three acts into which it is divided may be briefly summarised as follows:—Act I. *Louissette*, an industrious little milliner, is loved by *Julot* (the villain of the piece) and by *Pierrot*. The latter is too shy to declare his passion, while the former meets with no favour from the lady. At length *Pierrot*, coached by a friendly neighbour (*Pochinet*), is surprised in the act of rehearsing a love declaration before the dummy upon which the milliner moulds her hats, and *Louissette*, substituting herself for the inanimate block is caught and embraced by the rapturous *Pierrot*, who now sees that his affection is requited. The lovers marry. Act II. After marriage *Pierrot* takes to evil courses. He remains out late at night and eventually, at the instigation and by the machinations of *Julot*, who hopes to step into the neglectful husband's shoes, *Pierrot* deserts his wife for the society of a mercenary factory girl named *Fifine*. Act III. sees the return of the recreant *Pierrot*, who is now out at elbows and starving. Meanwhile a little *Pierrot* has been born to *Louissette*, who with her child has been saved from want by the neighbourly and

by this time venerable Pochinet. Nourishing bitter animosity against the husband who has treated her so ill, Louise, at first refuses a reconciliation, until the little Pierrot takes the hands of his mother and father and with a simple but pathetic gesture joins them, never to be parted more.

There are countless points to which it is impossible to allude. But the plot of M. Beissier is rarely refined and ingenious, and the acting of all concerned is a revelation of potentialities of pantomime. As Pierrot Mlle. Litini is so delicious as to defy criticism. Not one movement, not one gesture but has its informing significance; the expressions of her charming face are unforgettable. Miss Kitty Loftus as Louise acts finely, though not with quite the same superb completeness as Mlle. Litini. Pochinet (Signor Egidio Rossi from La Scala, Milan) received on the occasion of our visit a round of applause for a very clever piece of descriptive acting in the last act. He is the guardian angel of the hero and heroine, to his goodness Pierrot owes his restored happiness. The part of Pochinet is a thoroughly sympathetic one, and grandly interpreted.

A very beautiful prelude is played before the rising of the curtain, and music proceeds uninterruptedly until the end of the performance. Very nice judgment is shown by Signor Mario Costa in the arrangement of his themes, and the manner in which he re-introduces them from time to time when something in the drama has especial bearing on what has gone before. Singularly free from commonplace, the music is, nevertheless, refreshingly free from that strained and infinitely dispiriting effort to appear abstruse which characterises too much modern Italian music. Every note suits the action so perfectly as to seem its very echo, and the flow of melody is naturally and spontaneously continuous. Some of the tunes are quite lovely. There is not a dull or meaningless bar in the score.

AS OTHERS SEE US.

In March, 1896, *The Magazine of Music* observed: "The feeble little LUTE . . . utters its monthly squeak." [It may be pointed out that, while pigs, cart-wheels, wind instruments, and all stringed instruments that are played with a bow may squeak at times, it is as impossible for a lute as for a harp or a guitar to squeak, whatever else they might do. So much for the general knowledge displayed by our contemporary, which begins the new year by suppressing its own letter-press entirely.]

On January 4th, 1897, *The Morning Post* said: "The January number of THE LUTE, the brilliant musical monthly so ably edited, . . . contains a portrait of Mr. Mark Hambourg. The literary matter is, as usual, of great excellence."

DOINGS IN THE PROVINCES, &c.

* * * Correspondents are implored to write distinctly, especially proper names, and on one side of the paper only.

TUNBRIDGE WELLS.—One of the largest and most representative audiences seen in the Great Hall at any public performance for some time past was present on the evening of New Year's Day, when Mr. Fredk. Hunnibell, F.R.C.O., presented Handel's *Messiah*. The principal artists on this occasion were Madame Kate Cove (soprano), Miss Edith Hands (contralto), Mr. Walter Clinch, from St. George's Chapel, Windsor Castle (tenor), and Mr. Arthur Walenn (bass). The orchestra was led by Mr. Haarnack. Mr. Needham, organist of St. Barnabas, ably presided at the organ, and Mr. F. Hunnibell conducted his Choral Society with all the tact and precision for which he has earned far more than a local celebrity. All the soloists acquitted themselves with distinguished honour, and the orchestra, supplemented by a contingent from London, left little to be desired in the playing of the accompaniments. The concert was given in aid of the funds of local hospitals. On February 4th, at the Town Hall, rehearsals of Gounod's *Redemption*, will be commenced. This oratorio will be performed by Mr. Hunnibell's Society about Easter.

* * *

BELFAST AND DISTRICT.—Dr. Walker's second recital has come and gone, leaving nothing but pleasant memories of a well-executed programme. The tit-bit of the evening was undoubtedly Schumann's Quintet (Op. 44). Those who took part in it were: Herr Theodore Werner, of Dublin, and Miss Winifred Burnett (violins); Mr. George Brett (viola); Herr Bast, of Dublin ('cello); and Dr. Laurence Walker (piano). Miss McKisack sang some *Biblische Lieder* by Dvôrák with her usual good taste and finish, and Mr. Carl Leckie was the accompanist.

Miss Marion Gordon gave an evening concert in the Ulster Minor Hall, at which she was assisted by Miss B. Pratt (violin); Mr. Wm. Thomas (tenor); and Miss Else Mathis (solo pianist). Miss Lily Cockrell gave some well selected recitations.

The Saturday Popular Concerts in the Ulster Hall continue to receive a fair amount of support, and the Musical Evenings in the Grosvenor Hall under the auspices of the Methodist City Mission are also well attended.

There is in addition a series of concerts on Sunday evenings in the Ulster Hall, upon which we prefer to pass no opinion.

Very sincere congratulations may be offered to Mr. Laurence Walker and Mr. Thomas Ely, who have both obtained the title of Mus. Doc., the former at Cambridge, the latter at the London University.

STRAY NOTES.

THE Law is often very puzzling. But never was it much more puzzling in its results than when, at the conclusion of the Scott-Russell case, Mr. Justice Hawkins enlarged for half an hour on the singular enormity of Lady Scott's offence, and then gave her a trifling sentence as a first-class misdemeanant! Lady Scott occupies the same "cell" as that sanctified a short time ago by a Duchess of Sutherland, who was remorselessly condemned to a few weeks' sojourn in Holloway (with her own furniture and other indulgences) after committing, perhaps, the grossest Contempt of Court on record! Surely the age of chivalry is not passed. Even the Law deals kindly with ladies, unless I may except Mrs. Maybrick, "Tottie Fay" and a few friendless female petty larcenists.

* * *

LADIES' Clubs have now become one of the institutions of London life, and among the very best may be instanced the Ladies' County Club in Hanover Square. Under the able supervision of the President, Mrs. C. H. Abbott, this *côterie*, which began its existence modestly in Regent Street, has blossomed forth into its present palatial premises. A select party was last month invited to the inauguration of a new wing. The club now numbers over 1,200 members, and affords a most convenient resort for ladies who desire a cup of tea or a quiet dinner after a long day's shopping. I hope I may not deter any intending candidates by adding that no card-playing is allowed in the club-house. On the contrary, I think it is much in favour of the management that every possibly undesirable element should be eliminated, as it is, while members may none the less enjoy all the comforts of a home, in addition to many luxuries.

* * *

THOUGH produced without any great profusion of scenic display, or wealth of choristers, the Pantomime *Red Riding Hood* is very good. I have not space to say all I should like about the performers whose names were billed on the programme to the number of 32 or more, but I may be allowed to mention the very superior acting, declamation, and singing of Miss V. St. Lawrence as Prince Amoroso. It was obvious from the start that this lady is a fine actress. Her enunciation of the words—even in songs which as generally sung would be unintelligible—stamped her at once as a thorough artist, and small but very perceptible touches in her by-play proclaimed a very uncommon talent. Miss St. Lawrence possesses a dramatic aptitude which must appeal to all but the most dull-headed critic, and if she is not "the rage" to-day, she will certainly be when she elects to appear at a rather more West End Theatre.

* * *

THAT Miss St. Lawrence should, in addition, be extremely good-looking matters nothing to

one who is old enough and ugly enough to leave such matters alone. Mary Anderson was good-looking, and so are forty ladies on the stage who cannot act at all. All I say is that Miss St. Lawrence *can* act, and, even as the "principal boy" in a pantomime, she could not, with her graceful carriage and charming voice, disguise the fact. Mr. Newman Maurice as "Granny," Mr. Harold Child as the Fox, and Mr. J. W. Brighten as the Wolf did grand service. Mr. Maurice was especially amusing. The entire pantomime was quite one of the best I can recollect.

RAPPEE.

ACROSTIC PRIZE.

THE LUTE's acrostics are now a thing of the past. With some regret we close this chapter in our history. For the greatest pains were taken to adapt our puzzles to musical readers, and a reference to the monthly solutions will show that they were never abstruse like those given from time to time in *The World*. Probably the large majority of our subscribers never even glanced at the acrostics, which were compiled by an expert to meet what he deemed the requirements of THE LUTE's readers. Many, doubtless, who guessed those acrostics did not trouble to send up the answers, and the consequence is that only seventeen persons competed for the prize as offered in the February number of 1896. A list of solvers was given in our January issue of this year, and it was then stated that "Little Blue Eye," who had guessed correctly eight out of the eleven acrostics, was the winner. The owner of the pseudonym "Little Blue Eye" now transpires to be Lady White, of Ashley Place, London, to whom a bracelet has been sent by the proprietors of this journal. She writes in acknowledgment of the same:—

BRITISH
8 MAR 97
MUSEUM
"4, Ashley Place,
"Victoria Street,
"Jan. 25th, 1897.

"Dear Sirs,
"I have received the gold bangle, with many thanks.—Yours truly,

"FLORENCE S. WHITE."

While, in the apparent absence of any enthusiastic demand for them by our subscribers, we abstain from offering further acrostics for the present, we should be glad to receive suggestions from our readers with regard to any future competitions in which they might feel inclined to engage.

TO CORRESPONDENTS.

Letters connected with the literary department of this Journal must be addressed to the EDITOR, 44, Great Marlborough Street, W.

Communications intended for insertion will receive no notice unless accompanied by the name and address of the sender.

The EDITOR cannot undertake to return articles of which he is unable to make use, unless stamps are enclosed.

All business letters should be addressed to the PUBLISHERS.

Advertisements should reach the Office of the PUBLISHERS, 44, Great Marlborough Street, W., not later than the 20th in order to insure insertion in the issue of the month current.

"LUTE" No 170.

Also published separately PRICE 3^d

"SING, O DAUGHTER OF ZION."


Zeph: III. 14. 15.

H. ELLIOT BUTTON.

LONDON:

PATEY & WILLIS, 44, Gt MARLBOROUGH ST., W.

Musical score for Soprano, Alto, Tenor, Bass, and Organ. The score is in 3/4 time and B-flat major. The lyrics are: Sing, sing, O daughter of Zi-on; shout, shout, O Is-ra-el; Sing, sing, O daughter of Zi-on; be



The musical score is arranged in five systems. The first system contains the vocal staves (Soprano, Alto, Tenor, Bass) and the organ part. The second system continues the vocal parts and organ. The third system introduces the lyrics 'Is-ra-el; Sing, sing, O daughter of Zi-on; be'. The fourth system continues the vocal parts and organ. The fifth system continues the vocal parts and organ. The organ part is played on a grand staff (treble and bass clef).

P & W. 2134.

Copyright for U.S.A. The property of A.P. Schmidt, Boston.

glad and re - joice— with all— the heart. Be glad and re - joice, be
 glad and re - joice with all the heart. Be glad and re -
 glad and re - joice with all— the heart. Be glad and re - joice, be
 glad and re - joice with all the heart. Be glad, re - joice, be

glad and re - joice with all— the heart, O daugh - ter of Je -
 -joice, be glad and re - joice, O daughter, O daugh - ter of Je -
 glad and re - joice with all— the heart, O daugh - ter of Je -
 glad, re - joice with all the heart, O daugh - ter of Je -

ce, be
and re.
ce, be
e, be

ff
- ru - sa - lem, be glad, _____ re - joice _____ with

ff
- ru - sa - lem, be glad, _____ re - joice _____ with

ff
- ru - sa - lem, be glad, _____ re - joice _____ with

ff
- ru - sa - lem, be glad, _____ re - joice _____ with

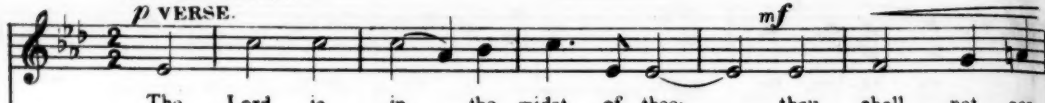
of Je.
of Je.
of Je.
of Je.

all the heart, O daugh - ter _____ of Je - ru - sa - lem.

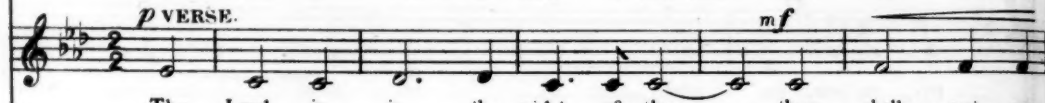
all the heart, O daugh - ter _____ of Je - ru - sa - lem.

all the heart, O daugh - ter _____ of Je - ru - sa - lem.

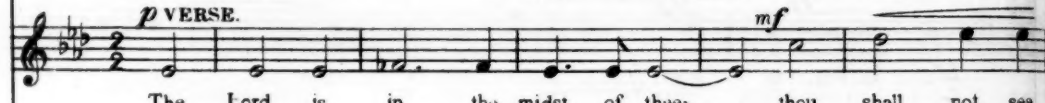
all the heart, O daugh - ter of Je - ru - sa - lem.

*Andante moderato.**p* VERSE.*mf*

The Lord is in the midst of thee; thou shall not see

p VERSE.*mf*

The Lord is in the midst of thee; thou shall not see

p VERSE.*mf*

The Lord is in the midst of thee; thou shall not see

p VERSE.*mf*

The Lord is in the midst of thee; thou shall not see

Andante moderato.

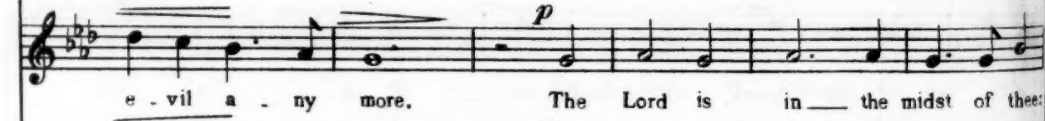
e - vil a - ny more.

The Lord is in the midst of thee;



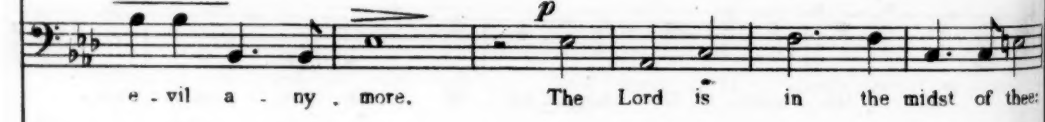
e - vil a - ny more.

The Lord is in the midst of thee;



e - vil a - ny more.

The Lord is in the midst of thee;



e - vil a - ny more.

The Lord is in the midst of thee;



not see thou shalt not see e - vil, thou shalt not see e - vil, thou shalt not see *dim.*

not see thou shalt not see e - vil, thou shalt not see e - vil, thou shalt not see *dim.*

not see thou shalt not see e - vil, thou shalt not see e - vil, thou shalt not see *dim.*

not see thou shalt not see e - vil, thou shalt not see e - vil, thou shalt not see *dim.*

st of thee: e - vil a - ny more. The Lord, — the Lord, — *pp*

st of thee: e - vil a - ny more. The Lord, — the Lord, — *pp*

st of thee: e - vil a - ny more. The Lord, — the Lord, — *pp*

st of thee: e - vil a - ny more. The Lord, — the Lord, — *pp*

— the Lord is in the midst, in the midst of thee.

— the Lord is in the midst, in the midst of thee.

— the Lord is in the midst, in the midst of thee.

— the Lord is in the midst, in the midst of thee.

f *pp*

f *pp*

f *pp*

f *pp*

f *pp*

FULL.

Sing, sing, O daughter of Zi - on; shout, shout, O Is - ra -

f *FULL.*

Sing, sing, O daughter of Zi - on; shout, shout, O Is - ra -

f *FULL.*

Sing, sing, O daughter of Zi - on; shout, shout, O Is - ra -

f *FULL.*

Sing, sing, O daughter of Zi - on; shout, shout, O Is - ra -

f

- el; Sing, sing, O daughter of Zi-on; be glad and re-joice with

- el; Sing, sing, O daughter of Zi-on; be glad and re-joice with

- el; Sing, sing, O daughter of Zi-on; be glad and re-joice with

- el; Sing, sing, O daughter of Zi-on; be glad and re-joice with

mf all the heart. Be glad and re-joice, be glad and re-joice with all the

mf all the heart. Be glad and re-joice, be glad and re-joice, O

mf all the heart. Be glad and re-joice, be glad and re-joice with all the

mf all the heart. Be glad, re-joice, be glad, re-joice with all the

heart, O daughter of Je - ru - sa - lem, be glad, re - joice

daughter, O daughter of Je - ru - sa - lem, be glad, re - joice

heart, O daughter of Je - ru - sa - lem, be glad, re - joice

heart, O daughter of Je - ru - sa - lem, be glad, re - joice

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass). The piano accompaniment is in the right and left hands. The key signature is one flat (B-flat), and the time signature is 4/4. The music is marked with a forte (ff) dynamic. The lyrics are: heart, O daughter of Je - ru - sa - lem, be glad, re - joice.

— with all the heart, O daugh - ter — of Je - ru - sa - lem.

— with all the heart, O daugh - ter — of Je - ru - sa - lem.

— with all the heart, O daugh - ter — of Je - ru - sa - lem.

— with all the heart, O daugh - ter of Je - ru - sa - lem.

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass). The piano accompaniment is in the right and left hands. The key signature is one flat (B-flat), and the time signature is 4/4. The music is marked with a forte (ff) dynamic. The lyrics are: — with all the heart, O daugh - ter — of Je - ru - sa - lem.

voice —

voice —

voice —

voice —

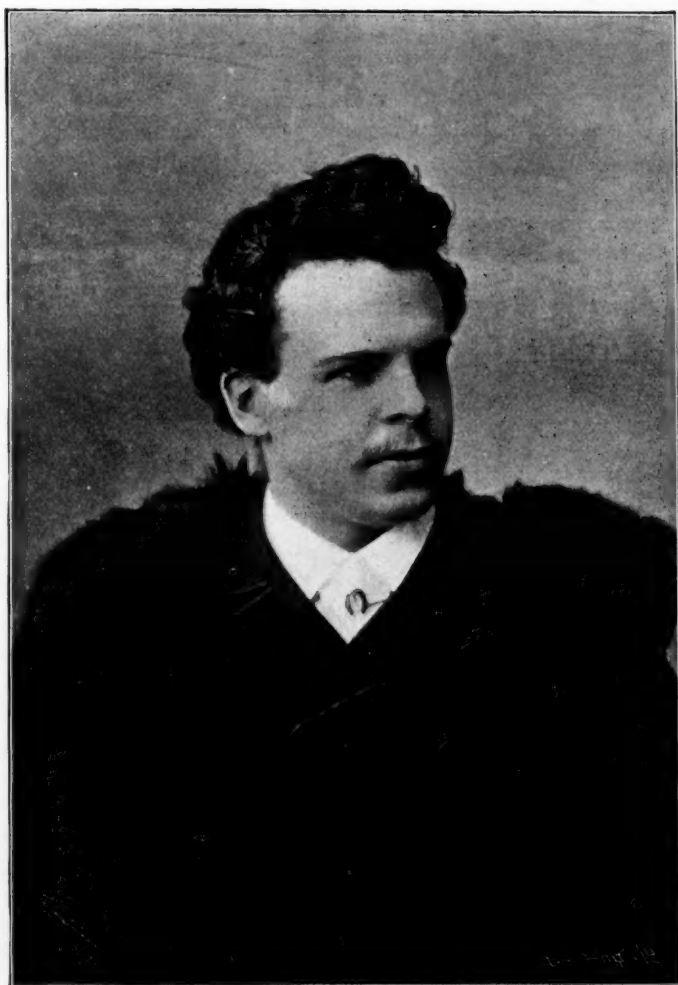
lem.

lem.

lem.

lem.





MR. FREDERIC LAMOND.

N
Regist

MR.
CURR
" HIS
MORA
THE
DOING
NEW
STRA
ANSW

T
was
He
the s
Lam
he h
nati
atten
the
prac
and
have
posit
writ
Con
that
the
in S
Con
1883
vato
acqu
inter
Und
quer
Meir
that
deve
1885
tuiti
privi
he c
mad
deat
his r
time
Aust
W
reser
a gla
forci
prefe
his
insti
soloi